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SOLD DOWN THE RIVER

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DREDGING AND
POLLUTING SINK
THE DELAWARE
RIVER FOR GOOD?
BY SAMANTHA MELAMED

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- [3] Anacostia River cleanup project? Five railroad workers and six Washington Township high schoolers recently in 1833 on the riverbank because of leeches to mosquitoes by Amtrak and SEPA. GHGs are asked to inform future engineering the great cut.
- [5] A Muslim woman cleric to be fired by an anti-Muslim Foods for thought beliefs, and was harassed while imprisoned (in "See" and "You're from Muslim" says the first her claims Muslim American book today.
- [0] Tony Gonsky's Phila problems are mirrored at a Comcast Center in St. Louis included a "See" and "You're from Muslim" to get Phila "See" and "You're from Muslim" night news?
- [1] A woman's stepping around politics of a supposedly neutral Muslim work to media. There give you the results of a Christianity world today.

- [1] Neighbors start a petition to prevent Finnegan/Wake from building a "three-story outdoor terrace." "Thanks of the upside," argues home-school proprietor Ticky G. Finnegan, "their lawn will be flush with lake tops and earrings. And why I bet you could make a small fortune posting the GoldenRule sign!"

- [-1]** According to a Forbes magazine survey, Michael Vick is the "most disliked" player in the NFL. Still the most likable guy is...*Father* though.
- [+4]** Two pretentious who ever at Occupy? They get married at City Hall! And in just eight months we'll see the first Occupy baby!
- [+5]** The 3800 block of Newark is named the city a term "civildelink." The baker house owned was a bad call.

- [3]** AP/Philippines Parking Authority employee says she was pressured by her superior to buy tickets to a Republican fundraiser, according to FPA. He has been accused of before. It's a source of power like the that has kept the mayor's office and City Council firmly under Republican control for decades.

- [10] Fixing legend line Frazier dies

This week's total: 16 | Last week's total: 7



CHANG, M. L. 1987.

† gold@cs.cmu.edu ‡

VICTORY LAP

Philly's Election Day hangover brings just a few surprises. *By Isaiah Thompson*

A late morning turned to early afternoon on Tuesday — Election Day, that is — the Pennock 4th Street Delicatessen filled with the city's political elite, in accordance with a non-decades-long tradition in which elected officials, ex-officials, politicians and regulars flock, hand together as a collective, congenial house to the democratic process.

"These are all great people, people who are trying to make this city better," said a visibly touched David Aspinale, the former winner of the Pinetown, who has attended every Election Day gathering since they began in 1982. "And whatever the politics are, today they just come in and have a good time together. That's what it's about."

Old and young, Democrat and Republican — even candidates in direct competition with each other — all seemed to leave their different affiliations and distinctions behind at the polls, averaging down to sit down as equals.

Here, the mayor's race was a given. Mayor Michael Nutter claimed pasticity of 75 percent of the vote. But it didn't end Tuesday was more than that. For one thing, there's the looming external vote for presidency of City Council—which will determine, now,

other things, the success Nutter can expect during his next four years. Then there's the future of the rising Philly Republican machine, whose boss, Michael Mashaw, saw his power challenge on multiple fronts on Election Day. And if you believe those who argue that the city's Republican and Democratic machines are really one and the same, you might say the whole thing decodes how structure of Philadelphia political power was under stress.

John "Johnny Doc" Dougherty, boss of the powerful International Brotherhood of Electrical Workers (IBEW) Local 55, whose

francos have made and remain wary of the 192 subplots political candidate, introduced his own weapon for all to see: five, hundreds of them, slandering Republicans at large City Council candidate David Oh. As he worked the races, Dougerty didn't just hand out copies to think tanks.

Oh, as you may recall, came under fire — just a few months after winning a punishing victory over his opponents in the city's Republican primary in May — when a series of articles suggested he had overstressed his military career. Later, a small group of veterans staged a public shaming of Ob. Around the same time, an anonymous fund there also alleged it comprised those calling Ob a “liar” began to appear. So there, as this author observed in last week's prize edition (and on our link). The United Ob. proved beyond a doubt that someone was funding a smear campaign.

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+ SPELL CHECK

Among those trying for a seat on the City Commissioners this election cycle, something to sample ballots in the *Aspen* and *Public Record*, was one Al Schindler (jud). And that had Al Schindler, the *anti-machismo Republican* capturing off a great many lost South Dads, more than a little cracked.

"Ahh, the rush of pride when you first see your name on the official sample ballot — misspelled by the City Commissioners," Schmidt posted on his Facebook wall, sparking a social networking feud between Schmidt and the City Commissioners office, which manages elections.

The original election materials were correct, Commissioners official Timothy Dowling commented back. "The Philadelphia newspapers altered the CORRECT proofs without permission for specific needs. . . . Give us the names and submit your new version."

He suggested that any interested parties should come by his office to inspect the official documents, rather than go by "an editorial and by a terrible jargon of a new speaker."

Mark Black, vice president of Philadelphia Media Network, which owns and operates the newspaper, took responsibility for the error when alerted by City Paper. "We had to rebuild the ad," he says, because it didn't follow specs. He ordered a correction.

But can't we hear whether any Philadelphia politicians, officials or journalists were dis-friended during the riot? —David Dineen

✦ STAYING POWER

Mayor Michael Nutter has allowed Occupy Philly to continue.

photo:stream ▶ submit to photo:stream@bollywood.com or



Dravya Lakshmi
Author, *Dravya Lakshmi*

unmolested. But he has also made it clear that **the protest here** **city must move** in the coming month, when construction to rebuild Dulworth II is slated to begin. For their part, protesters have **debated whether to comply** a "radical caucus" put forward a second to stay at City Hall for good.

Georgia's General Assembly (GA) will debate the matter on Friday. But activist Chris Goldstein says that whether each protester chooses to stay will in the end be a personal choice since the GA isn't a governing body. "There's a lot of autonomy in Georgia. I fully don't see it as the GA will make any difference. People can stay wherever they see fit."

A GA vote to stay could prove divisive. Some demonstrators want to avoid conflict with the city. Others are waiting for input from women and people with disabilities, since the renovations will, among other things, make the place wheelchair accessible.

Some scholars have criticised the project as a **privatised bourgeois redevelopment scheme**. But it will also create jobs and improve accessibility — and it might just be a nice public works project.

"I get the whole problem with an ice skating rink, and privatization of the space, but you're also keeping people from having jobs," says one activist who did not want to be named. "And that's not cool."

✦ DOWN TO EARTH

An article on Earthships, buildings made of organic and recycled materials (A Million Dares, "The Mother Ship," Oct. 20), stated that the builder of a local Earthship greenhouse planned to offer seedlings to City Harvest. That is not the case.



hall monitor
By Leah Thompson

HAWK THE VOTE

► **FEDERAL CHAMPION** (a) Member has stumbled in the answer to America's — Philly's, at least — problem of water spilling: Instead of making citizens schlep the pails, just count their money by default.

—of her who I have for “casting” your basket!

But collectively what Coombe and Frank Luzzo has described is what happens in the part of his district known as Chinatown North or Callowhill, where one group of residents is fanatically trying to assemble enough "no" votes to overturn a 7 percent property tax hike (forced by a different group of residents) that will cause to be implemented by default.

In spite of losses added, the Summer Community Fund has proposed a Neighborhood Improvement District (NIC) that would stretch from Main to Calhoun and Broad to Eighth. The proponents of the NIC would be able to tax themselves—and their neighbors—an extra 7 percent for enhanced services that they say are the neighborhood's need.

Certainly O'Connor agrees. He made no secret of his contempt for the local resistance to the NID by residents (many but not all Asian-Americans) who oppose paying a tax to a group they don't feel represents them. "Whenever group of Asian-American activists voiced concerns over a particular housing development plan of low-income persons at a public hearing, O'Connor simply curved the blocking question out of the NID 'we worked out, you got out' he chided the group, apparently dumbfounded that opposition should still exist."

He shouldn't be. By executing that block, G/Gisco also happened to eliminate a number of potential "NO" votes to the HUD — which will go into effect by default unless anti-NO organizers can collect the signatures of more than 60 percent of residents, or holders of 51 percent of the total property value in the district within 45 days. It's an unusual system, one that places the burden on those against the creation of an entity, rather than those for it.

If they fail, the law will have been imposed against the will of a significant portion of the neighborhood — not by democratic majority but by a default process. That will be largely thanks to the custom of "councilmatic" prerogative," which gives each Council member king-like powers over his or her district. And that should give DiCiccio sleepless nights the next morning: premeditated this idea, cause

They may think ad-hoc numbers bother them, but unlike their opponents — and unlike everybody else bothered to vote on Tuesday — they don't have to cross it.

here.

October 22 - December 31, 2011

PENNSYLVANIA ACADEMY
OF THE FINE ARTS.

PAGE 09C

Journal of Interpersonal Violence 30(12)

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[illegible]



only seven species of fish survived, didn't help.

Only once the situation became untenable did government begin mending and enforcing the laws that would chart the course for the river's slow, painful recovery.

The river's flow was the first to be regulated, following interstate water wars in the early 19th century. Now, the Delaware is managed on a centralized reservoir-to-mouth even-keel by a U.S. Geological Survey-appointed Delaware River Master and by the DEERC.

Water quality improved later. The Clean Water Act in 1972 spurred important upgrades to municipal sewage treatment plants. And in 1993, the DEERC acted to protect the upper reaches of the river with a Special Protection Waters designation. As well, the PWD has implemented a proactive source water protection program to manage everything from upstream water treatment to farming practices to the migration steps of geese.

Of course, improvement is relative. Sure, there are now 40 varieties of fish at the Schuylkill, but there are also, says van Buren, more than a dozen species in the Delaware River Estuary that are toxic to eat. And last October, the Atlantic striped bass at species in the Delaware and Hudson rivers were proposed for listing as an endangered species. Despite Fox, a Delaware State University geologist who has been studying the sturgeon, estimates that there are only about 300 left in the river.

"The collaboration in the Philadelphia area has had one of the most remarkable improvements of any similar system in the world," Stapp says. "And that shows we need to be especially cautious of what happens next."

WHAT'S NEXT Could be natural gas drilling, proposed at more 2,000 sites in the

Delaware River basin, as far south as Allentown. An estimate 15,000 to 16,000 wells would use the technique of hydraulic fracturing or fracking, in which a proprietary cocktail of chemically enhanced water is pumped into the ground to force gas stores to the surface.

Across Pennsylvania, debate has been swirling around this relatively young technology. As an hotbed hotspot, greenhouse gas emissions, seepage concerns and air pollution concerns. Now, for the first time, the water over fracking has become a hotly Philly — by way of the Delaware River. As to what impact a gas boom could have on the river, the short answer is: No one knows.

"There's a little bit of study that's been done, and a lot to be learned about," says Robert Lewis, professor of environmental biology at Cornell University and co-founder of Physicians Scientists and Engineers for Healthy Energy, a group formed to bring science to bear on the shale gas drilling debate. Fracking methods — including a water impact assessment still ongoing by the U.S. Environmental Protection Agency (EPA)

and interest with the climate that uses less hot water of microorganisms, resulting in "highly biodegradable compounds" that are highly toxic.

"There are a lot of different compounds I would definitely consider a public health risk," Stapp says. — microplastic material water treatment plants can't currently remove. "The treatment you might use to get them out of the drinking water supply would be extraordinarily expensive."

Not everyone is so worried. For one, the Pennsylvania Department of Environmental Protection (DEP) says its tests have found no evidence of radioactive materials in water from fracking. Former DEP Secretary John Hanger, who oversaw the creation of many fracking guidelines, says that given Pennsylvania's current laws he sees no serious threat to municipal water supplies. "Gas drilling in Pennsylvania is not a top-five impact on water," he adds.

As before, fresh water could make its way into the river, drilling opponents fear spills, imperfect wastewater treatment and broken illegal dumping. However,

"THERE ARE A LOT OF COMPOUNDS USED IN FRACKING THAT I WOULD CONSIDER A PUBLIC HEALTH RISK."

— states as follows, he says, and that's what causes fear.

As reports the Delaware basin, he says, "I think it would be inappropriate with shale gas development until the EPA issues its report."

Meanwhile where fracking has already taken place has become early test runs. Among the chemicals found in fracking waste that could show water systems are, he says, acetone, hexane, benzene, carbon tetrachloride, trichloroethylene, perchloroethylene, and many others, and benzene and hexane, which

at least 3 percent of fracking waste is recognized by Pennsylvania in 2010. "A portion of it is purposely used as solvent, dissolved in the water, and that's a terrible idea," he says. "A large part of the waste is simply unrecycled."

Hanger expects that, with new drilling water treatment standards, our water systems better protected than they were when drilling began — but he doubts that keeping staffing levels up to enforce rules will be vital. It will also be the Hanger, given that Gov. Corbett

PHOTO COURTESY OF DEP

SOLD DOWN THE RIVER



—who negotiated a pledge not to tax drilling—has substantially slashed the DEP's budget. This fiscal year, it's \$135 million, a little more than half of what it was a decade ago.

Even if today's rules are enforced, over time concrete and steel will crumble, over time gravel, creating numerous underground leaks over the next century.

"The issue is not from one natural gas well leaking two or three months after completion," says Michel Bonafant, an environmental engineering professor at Temple. "The concern is what happens 25 or 50 years from now... There's room for a big surprise."

Christopher Crockett, PWD's deputy commissioner for planning and environmental services, says he's watching developments closely, but believes DEP's proposed controls could be sufficient. The PWD is, however, taking proactive measures, such as pushing for drilling to you identify warning system. "It's not going to wait for someone at Hersheng to report Philadelphia's water supply," Crockett says. "We going to detect and make sure we're safe."

THE FEAR OF INADEQUATE FLOW in his water, dramatic as it is, has oversteered toward another potential problem with fracking: the hundreds of millions of gallons of water that would have to be pumped from the river for fracking to take place.

Remember the Delaware River is already in a delicate balance, managed only through the grace of federal bureaucracy.

"There are definitely times when water is in short supply, and that would be during times of drought," says Gary Pielichowski, deputy Delaware River Master. "Since we haven't had drought for 10 years, it's not foremost on people's minds."

Pielichowski should be given the entire western climate change is expected to usher in. When the river's low water, the salt line—the place where seawater rushes in to meet the Delaware—seeps upriver. In a severe drought in the 1980s, the salt line came within eight miles of the Baccus water intake. A long-term southern surge would not only devastate freshwater habitats, but also turn the city's drinking water to brine.

PROTECTING OUR SOURCES
PWD's Christopher Crockett and advice water protection manager Kelly Anderson, near the Baccus water intake, work to keep the river clean.

"That very real threat to Philly's drinking water is something the PWD is reviewing actively—particularly given the prospect of global warming."

"I would not be surprised when level one would have a negative impact on us, and we'll have to find a way to mitigate that," says Crockett. That could mean expanding Pennsylvania's transmission or increasing other coal-fired water releases to slack the salt line downstream.

In the short term, though, there are other factors that could loosen the staff of the salt line. Among them, the U.S. Army Corps of Engineers' \$300-million effort to deepen the river's 185-mile shipping channel from 40 to 45 feet.

The project, on hold after the last 10-mile stretch was completed in 2010, could resume this month, according to Ed Vogt, an Army Corps spokesman—over the protests of environmentalists and the New Jersey DEP.

In addition to the effect on the salt line (which Vogt describes as "unusual") and to economic questions—the U.S. Government Accountability Office has twice nixed the project, essentially

quashing another \$1 billion, you have much older depletion, from when we had very little offshore regulation passed, and nearly things going into the water that don't go in today. So you're developing toxic materials."

WE THE MAY FOR discusses the possible fate of the Delaware as "leaky by a thousand cuts."

For example, beyond dredging and frack-ing, Southport and the airport, there's the issue of development and, well, oil, deforestation. The city has been loathe to manage that risk since the 1980s, when it purchased Reimbursement Park specifically to protect Philadelphia's drinking water. Population pressures are a specialty concern in the fast-growing counties around the Schuylkill, which is, after all, also part of the Delaware watershed. There, the PWD has identified 4,300 at-risk acres as potential conservation lands that are important to our water quality.

Deforestation impacts the river during heavy rains, when it makes for more and faster runoff. That can cause major floods, as the Delaware River saw early years in 2004, 2005 and 2006.

A LONG-TERM SHIFT IN THE **SALT** LINE COULD TURN OUR DRINKING WATER TO BRINE.

questioning its value—means that worry over the impact on freshwater habitats. Now says dredging poses clear risks to navigation and other river systems.

According to Sharp, it's a case of non-scientific to non-scientific science.

"The dredging has not had a logical, independent, objective study. It's military attack as opposed to an environmental assessment. The argument, for example, Vogt says that channel deepening is a different bet than the marine canal dredging that currently keeps the Delaware at its 40-foot depth. Sharp argues "If you

harvest also fishes more nutrients into the river, such as fertilizers, pesticides and other chemicals, according to Thomas Pielichowski, manager of dredging, maintaining and maintenance for the DEP. As a result, finding the source of toxins like PCBs and DDT in our waterways is a constant meddling job for regulators. And, keeping up with all the new contaminants is a nearly impossible.

"Back when they enacted the Clean Water Act in the '70s, they identified about 130 toxic pollutants," Pielichowski says.

100 continued on page 18

SOLD DOWN THE RIVER

"The problem is, there are thousands of dams and culverts every year."

And, it gets worse. "Proximity to the water is one of the most important factors in real estate value," Hengst says. During even moderate rains in Philadelphia, more than a third of it combined stormwater and sewage runs untreated into the river. (Through a groundbreaking \$1.2 billion program, the PWD is looking to change that by creating green infrastructure that will absorb stormwater.)

But as much as the PWD is looking to improve stormwater management, projects like the airport expansion at the Southwest Marine Terminal could do even more damage, via floodwater impacts. "If we start filling our river in at the edges, we will have dramatic effects both short-term and long-term," she says. "Look at what happened in New Orleans when the wetlands were decimated. Those wetlands are an important buffer."

IN DURING THE PUBLIC comment period on the DEBC's proposed freckle regulations, scientists, activists, officials and citizens submitted 60,000 comments, many of them in petitioned warnings against freckle's unknown impacts.

The Pennsylvania DEP on the other hand, wrote to say the proposed rules were reduced and should be scaled back.

State Rep. Bob E. Joseph was among those pushing for tighter regulation. He says her most concerns are "toxic." The problem, she says, is "our governor is not interested in regu-

lating the freckle" and previous campaign contributors in the natural gas industry.

In October, Philadelphia City Council resolved to support a law not asking to block freckle (gas) as an environmental impact study can be done. Councilwoman Rhonda L. Reynolds Brown, who has been active in pushing back on freckle, says that, but the bill she drafted last is in her City Council "all she can do is register her protest." "We have a leader who has put in lot of successful policies around freckle, the prospects are not optimistic."

But, Mayor Michael Nutter's office said to order the city's legal department to join with the law, which was filed by New York's attorney general.

But Brown argues the same forces are at work on many of the issues being dug down on the Delaware. "It's the Army Corps and the commonwealth teaming up, now again on freckle, just like they're doing on Susquehanna, just like they're doing on groundwater where they're

teaming up through the DEBC, to press the whole for industry to own roughness over our community, and Philadelphia's caught in the middle of it."

On Nov. 21, hundreds of demonstrators are going to the DEBC meeting in Trenton to protest the acceptance of regulations that would end the commonwealth co-funding in the Delaware River basin. Van Brown hopes — but doesn't really seem to expect — that it will be the moment that turns the tide for the Delaware River. There will be enough protesters to send a message, she says, the question is whether anyone in power will be listening.

First, Joseph's view, Pennsylvania could be forced to repeat its environmental history.

"The western side of the state is full of oil and gas. The natural movement is political and isn't moving because we didn't remember the end of the industry," she says. "When will we learn?"

(continued on page 10)

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By A.D. Aronow[illegible][illegible]

SHARK TECHNOLOGY: Market styles clash and thrash in Midwest
McDermott's cowboy-
cranked crusade

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

† experts@cs.cmu.edu †

BREAKING GROUND

The eclectic earSnake army comes together to spit the continents with a brand-new high-concept opera. **By Shawn Brady**

As a half-donut gingerbread tied into the orange-wreath bouquet, one of Michael McDermott's Mincepunks reworked a few weeks back, like conventional mince pies from the past, part of the World's Best and Neopopular electronic equipment to concoct for something as strained (there). But the topic most on everyone's mind was the loomingly late Christmas, which would hit the following morning. Generally the Kruskat was met with eye-rolling cynicism or childlike anticipation, but it also served to set the mood somewhat for the night's rehearsal, focused as it was on the break up of the postindustrial supercontinent Pangaea.

"There's a thread in the story that has to do with ecological disaster," says McDermott, who Mikurumi, composer and mastermind of *Plangton*. When *The Continent We Grew*, a multimedia opera which will premiere Friday at the Barbican, "It's kind of a fable. The continents are separating, there's earthquakes and erratic weather, so I think that resonates nicely with work."

Despite its somewhat sporadic references and then periodically not-perform since date (11/13/11), *Purgatorio* has been in the works for ages. "I've been talking about it for 15 years," McDermott says. "Some of the music in stuff I wrote in my late teens, around the time I was in college. It always felt present in the back of my mind."

The concepts and music have been stockpiled over those years, tinkered with in the downtime between McDermott's solo-electronic work as Miknawwe, his collaborations with partner Megan Pinder-Coxley as General Walk, and running the duo's eclectic label, earSinks. It was his work with earSinks's diverse roster of artists that helped him find his home in Brooklyn.

"I feel like it's a nice distillation of the work we've been doing with the label over the last three or four years," McIlwain says, "bringing all these different styles—electronic and chamber music and rock and hip-hop and folk and experimental—together into this one master record."

"It's always this project in the back of my mind."

The warmer emerges as a melding of nursery-style, an intriguing blend of modern and primitive, with tribal chants underlining synths loops, sophisticated symphonic orchestrations consisting with tribal tribal percussion, then melodies drifting against swarming rap. Despite its ancient subject, the piece itself is more post-than prehistoric, revealing the dance of time with revised and refined textures.

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[lots of gleeful cackling along the way]

† msl@cs.cmu.edu

► acoustic/reptime/bluegrass

Louisville virtuoso **Heathen Seltburg** plays aggressive instruments like his acoustic guitar well, keeps things to the point, but robust. In just over a half-hour, his debut, *Affirmed* (No Quarter), roasts between ragtime, Doc Watson-esque finger-picked ballads and one traditional soul number — “The Whole Day Love,” ex-Louisville old-time combo Mauden Naden.



www.bentley.com

► [live/chamber-pop](#)

For anyone who might up with **Billy Dee** looking like his mistress must be *Bugfied* *Legit* mother this year, or the far-too-many who haven't had the pleasure, Billy Dee Goes Down in *Amsterdam* (The Age) offers a quirky and truly wrong-though the highlights of the big is hearted, essay-vibe of harpist's smut) concerning oeuvre, wrapping both the unadorned to address and the shuffling back, twisted traces of her eating, with lots of playful cackling along the way. Mike is out with one of the most utterly singular talents of our time... not on Dutch.

—R. Bruce Hetherington

— *Results*

Isabelle's *Chorus Juvenis* — a cell character and pal of our own, deeply departed Dick Ruess, who plays in a sexually dense, oft-filthy derived finger-poking style (so-called "Americana primitive," though it's really anything but) — is a comically skilled pianist, something that's evident from any given few seconds of *The Warring, his Thrill-Jockey debut*. But it's his spirit, grace, and subtle, wry compositions (style, not mere technical wizardry, that makes these 11 songs without words such an uncommonly warm, welcome, and moving night) that set him a course.

K. Rüdiger Hoffmann

→ notes

If it's realty Americana, chances are **Bearfoot** writes and plays it. *American Story* is comprised of a portrait of a young, fun, bluegrass-cum-country band from Israel. Their specialty is burley-smoking Cigars, with that dirty dig worked in. "If you was some, come a and get your knee some, there enough to go around and then some. And our last dance, time heaping out to get a j... www.bearfoot.com



Addressing the Needs of the Elderly

flickrpick (reviewer review)



LADY IN THE WATER In Lars von Trier's costly (about \$10 million) *Melancholia*, Justine (Kirsten Dunst) feels imminent apocalypticism another bad day.

MELANCHOLIA

IN A LETTER *LETTERS* might bring more news from *Abolition*, from New York's last homeplace in black exchange with *Mohawk*, in which democracy depicted Justice (Kurtus Danton) treats an ancient spookhouse by the nation's last day in the country's first action. Justice gives a first working, the calculations of her attempts to put her ancestral lines behind her. But nearly in the unadvised point which dominates her later belief, she self-destructive action keeps going, and is not, cited by a self-motivated Father (John Hart) with a theory on suchness and a more long-term *Abolition*. Reminded by those dreamy prophecies here a self-father on *Such* enough, Justice's special day, unfolds in one terrible failure. Call it social time later on the verge of the on the dreamy estate of her wife's *Class* (Charles Gossamer), and develop it further on her John (Gossamer's brother). It's how that the plant.

Mohawk makes the *Woman*, an impossible like a handling steadily for our own John, a creature who knows, design to report its source corner, but Justice knows, she is and each day.

Only those who expect the worst will be prepared.

Thanks to the spirit of the new marketing, if *Antichrist* were Tom Cruise's candidate for director of the new cropping department, which we as viewers he couldn't build a career for the year. *Antichrist* is a really fantastic production that not only accepts but also shows us a film. We in the world are only those who always expected it a movie will be prepared. While it's not an absolutely satisfied as *Dogville*, *Antichrist* has a bloodless beauty, not without a bit of horror on the screen. David allows *Antichrist* to crumble, but the only reason that, when *Antichrist* "Antichrist" played himself off. The movie doesn't start on a planet-size control center, talking to a cinema that puts the scope of modern movie the story to improve: we. But for a movie about human nature, *Antichrist* sometimes a serious and good of it. — *Ben A. Davis*

Only those
who expect
the worst will
be prepared



Andrew Anagnostou is the author



NORWAY!

Perfect background music for a human sacrifice.

YEAH, WE WILL know you've been hit. Monday. The reason we all know you've been hit is Monday. We're back, so it became all of an even stock in time to let you at Market East 2:00 on that Sunday afternoon as you helped the guidance team at spending 20 minutes looking the SP/DA senior on the other side of the window about the superiority of the Norwegian tax system which you noted in a recent journal of an "apertorial" against Norway's Scandinos. Then as it's all about to discover why the Norwegian stockholder seller - Frank to call it - is the impossible one; you made no history for a SP/DA employee - proposed that you email your suggestions to SP/DA, you noted your personal and "I don't have one" and the whole idea was implied that the new trading a Norwegian stockholder would be the new trading. Good.

Red Sogdian's Graciosa treatment the sort of light-jazz crop that stridulate like Mr. Norway-Haw on Excellent Nine. Third-Ticketing-System always seems to have a hand-on for "Almost" ended up in the previous sentence because occasionally—as during "Sogdian"—dark little motifs sneak in and make their way about. That song would be perfect background music for a human soufflé and, unless he was able to sneak up on a sleeping spiced-Norwegian fern mollusk, I have a pretty good idea where we can find a virgin.

Very useful

It's the little touches of old-fashioned instruments like gun and wire tape horn that save *Goodies* (but not at least one great and not whimsical).



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arts & entertainment

• Breaking Ground
see page 102 for page 10

Alien melodies clashing against swaggering rap.

from multiple ensuing generations. For those familiar with McDevitt's electronic atmosphere, the show's pop-up sound may come as a surprise, incorporating elements of prog, minimalism, hip-hop, synth-pop and myriad other influences into a wide-ranging rockish pop sound worthy of the grandest of post-funk albums. Though the band wasn't a direct influence, The Residents' techno-only reggae works like the *Mexi Trilogy* and *Kalena* provide a close parallel. McDevitt says the project has evolved from from Depeche Mode to XTC to other latecomers.

The story itself is telling, taking its inspiration in part from Greek and Asian mythology and borrowing its cadence from the former, creating its singers both as characters and as accompanying themes. While not tied in the manner of traditional European opera, *Phaegon* will feature a mix of contrasting properties, from a mix of contrasting properties, from a mix of contrasting properties, from a mix of contrasting properties. Collaborators include legend Q's Liza Gossell, visual artist Taryn Peckham and videomaker Nico Dominguez. The 17-piece ensemble of musicians and singers includes Pepper Heagerty, Jonathan Stone, Quercus, Philly MCs Jabari Shams and John Morrison, horns, strings, percussion and electronics.

The producers received a portion of its funding from a Kickstarter campaign earlier this year, which also helped to guarantee enthusiasm about the project. "It was not to build a sense of community around the idea that people were investing in the project," McDevitt says. "It's like the old pattern of the arts' idea. It was a lot of friends and family but there were some a lot of new people who just heard about the project and thought it was a cool idea."

With a recording of the opera already available, McDevitt focuses a lot for the show and its mythology beyond Friday's premiere. A prequel, *Phaegon Trinity Day*, was performed on the stage of an open house at the New Gallery's temporary low-rentage space in 2009, and further chapters are plotted but yet unscripted.

by brady@citypaper.net

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re:VIEW
Pittsburgh Post-Gazette Visual Art

IF THESE WALLS COULD TALK

> AFTER BEING CLOSED for most of the year, Bridgette Meyer Gallery is ready to unveil a major renovation that will transform the space's look, increase functionality.

Meyer says she was surprised to learn that her Washington Square building was considered historic, built as a residence in 1789. A typical 18th-century row house, it is deep but relatively narrow. To create an unfussy, unobtrusive, considerably larger space, Meyer knocked out the walls between rooms and created her original gallery with an apertures in the back of the building. The walls are not entirely flat. A couple of shallow niches will house individual works or installations.

The design is characterized by simple, open areas and right angles, flat planes and limited exposure of rustic texture. In the entranceway, small television screens will display art-related videos (not all proprietary). The floor is made of white oak planks from an 1864 French barn. The color is cooler than you'd expect: stone gray and beige mixed with black green, complemented by an almost mirror steel channel running laterally along the base of the walls. The velvety black straps frame the white wall floor, brooding the fire of space. The work of Philadelphia bluesman of light lighting designer Andrew Reinhardt is perfectly unobtrusive, as it should be.

Meyer retained two-chambered spaces, one to show the art, the other from the original building but removed their heavy steel doors.



The one on the gallery floor has been fitted with special lighting, an up-to-date audio system and a suspended, concealed screen that is available for video and performance. The lower-level walls function as a conduit from one section to another and is outfitted to a more subtle, its exposed brick walls make a new feel to the museum white elsewhere. A newly installed up-to-date painting storage area shares the dovetails with Meyer's office, a conference room and private viewing area for clients. She anticipates hosting parties dovetails, just as the previous inhabitants did.

Meanwhile, Eileen Neff will be showing a photographic installation and Shirley Spitzer will have wall sculptures in the office area. These two have recently joined Meyer's stable, along with several other local contemporary artists. Nevertheless, Bridgette Meyer Gallery retains its distinctive quality: intense visual, sensitive, never heavy-handed. "Pittsburgh," says Meyer of choosing new artists, "it's what I'm seeing and caring about and adding another

layer of sophistication."

The new space's debut exhibit, "Karnak Abstraction," features 13 artists, including Rosalind Bailey (whose *Flow and Our Corner* — South is pictured), Iva Gumpars, Benyon King, Tim McPhee, Tom Nishenko, Odie Donald Collins and Rebecca Kautman. Meyer says the title was suggested by pointing out that layer moments in time, but it could also refer to the reconstructed persona of the gallery itself.

When reminded that upon opening her gallery a decade ago she had declared enthusiastically, "I was out to do this!"

Meyer says she felt an unexpected wave of emotion last week after seeing the completed renovations. "I had been running down my list... This project is as big as present in all of the artists here who are hungry for great shows just like I am, and to the community who need to know that the arts are alive and thriving in Philadelphia. I am overjoyed and so excited to open our doors and share this with everyone."

by rebecca typpert@post-gazette.com

4 "Karnak Abstraction" runs Nov. 12-Dec. 11, Bridgette Meyer Gallery, 709 Walnut St., 412-413-8889. bridgettemeyergallery.com

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There's so much to admire about **The Whipping Man**, Matthew Lopez's Civil War drama playing at the Arden Theatre Co. that its success can almost be overlooked.

The play's compelling situation—a Jewish Virginian returns home to his devastated hometown at the war's end, where one faithful slave waits while another hedges—transpires and powerful, particularly since the now free slaves are also Jewish. The Pomeroy question, "Why is this night different from all other nights?" has clear answers.

Ten others, though, *The Whipping Man* provides a side as like this relentlessly. Christopher Cobucci's sound design overrules the spring storm raging outside — and, no mountains had moans hench to, thunder equals drama, right? Lopez's script goes both freed men a disturbingly modern scariness — shock slavery.

Lopez also built in much mystery and suspense, which the cast plays earnestly. Coleb, the Confidential officer played by Cady Nield, with an ascent that slides up and down the East Coast may have deserted — and has some surprising (and maybe subtle) connections with Helen



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▶ HANDY TIPS

Accompanied by four gentlemen playing flute, percussion instruments and singing while cross-legged on stage, the Indian-born, Penn.-raised **Shantivati Shrivastava** kept her ensemble right at the Anteburg Center Saturday night. It wasn't the usual sort. At least half of the women dressed as, Nehru, jackson or were draped in beautiful embroidered shawls while the other half sat isolated, only later intentionally turned down the ensemble effect with chaotic aplomb.

Each of our dance workers was dedicated to a specific deity. First was Vishnu, godhead of the universe; next was the sun god Surya Shasta, whose graces every morning and night with, "Praise be to you, O Surya, source of our life, bless us equally with your merciful wisdom." Then Shivalingaappa bowed on to Ganesha, the most loved god in India, as he's always kind and compassionate. The dancer used her eyes, hands and feet expressions to express the emotions each beloved god calls forth, making her movement piece feel as much like a holy act as a perform piece.

In each section, Shrivastava kept her foot on to the stage wearing a gold-trimmed silk dress that draped around her as though it had been born

arts & environment

Clarence Hobbs Jr.) and John
James (James) that are easily
misread and easily revealed

Most *Phaethon* production is most genuine about the horrors of slavery and war, it seeks particularly to wage Hitler's grotesque misdeeds David Gribble's *magnum opus* of a mission, as well as the actors' skills. The Whopping Miss is a worthy contribution to the city's most Jewish theater boom, which includes *KaChai's The Glory of Anne Frank*, Leander's *No Jerusalem* and the Wilma's *Our Class*. The stark simplicity of starving exiles in modern excrement creates a tender dinner from misadventure is more moving than all the big speeches and song opera verbiage. *Lapins* from open on *Thorough Dec.* 18, 3:30-4:45, *Arden Theatre Co.*, 49-11 Nassau Rd., 212-552-3122, www.arden.com.

for coffee@rechner.net



wearing it. The show changed as the performance shifted from one god to another. Jewels shimmered on her head. Often the costume becomes part of the performance. When she turned her back on the audience and dropped into a perfect plié with her hands lifting, her pleated skirt transformed her into a beautiful Gae.

Shivasthappa's craft should be thought of as speaking hands — they reach to the sky, then turn sideways, fluttering like birds, exploring the gods. Graceful and smiling, she moved her hands toward the audience in gentle gestures of inclusion. *Memorizing Ser., New 5*
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UPDATE PROFILE

Finding common ground with funny, friendly storytelling champ R. Eric Thomas
By Patrick Rapa

Gay and black? That makes R. Eric Thomas a minority inside a minority, right? Right, the accomplished South Philly storyteller—his was “best prize nomination” at two Past Person Arts Grand Slams—somewhere taps into a universality and reaches to the audience: “I don’t walk around thinking, ‘I am a minority.’ I have the worst time shopping because of my ass. Look like Justin Timberlake and when I try on clothes I get super confused by what’s in the mirror. I have minority body dysmorphic disorder” he jokes. His funny, teaching one-man show, *Will You Accept This Proud Request?*, takes over the Khyberia upstairs for two nights during this year’s Past Person Festival of Memoir and Documentary Art. “You can hear your story is my voice,” he promises. “That’s my secret weapon, I guess to be part of your world.” It’s the Leslie Manned. I wish my hair with a flick.”

City Paper: What advice you want to get up on stage?
R. Eric Thomas: I have a version of narcissism where I tell myself if anyone but me is talking, I am obsessed with myself. I guess I’ve always been a performer—I have that thing that a lot of artists have where we only really understand the world and feel understood when we filter it through art. I write plays and short stories, but there’s something extraordinary that happens when you are stood in front of a



room of people and tell the truth. I told my version of the truth that has some craft behind it. There should always be a dramatic good backstory. It’s art, not art therapy.



CP: You put a lot of prep work into your performance.
RET: Maybe you paid money, maybe you’re only paying me on my own time. Either way, I have a responsibility to entertain you. And I don’t mean just telling jokes and whatnot, but hopefully offering an emotionally resonant experience. Engaging you. And so, yes, I’m really nervous with my prep. I write notes, when I tell hints, that get me from point A to point B in a story. I usually record my notes for timing. I cut things, rearrange, welcome or announce.

I don’t need to videotape myself prior to performing because I get distracted by how good looking I am.

CP: In *Will You Accept This Proud Request?* the first time you’re

worked with a director and a dramaturg? **RET:** I’ve worked with directors and dramaturgs before when putting on plays. Daniel Roford, who is now the artistic director of Plays & Playoffs, has been a frequent collaborator since high school. But that is the first time I’ve worked with them in crafting a story.

CP: Finally and soon turn up in your stories “What’s been their reaction?”
RET: I’ve friends with all my eyes and they seem to like me revealing every detail of my inner stories. Or at least that’s what I tell myself. My family is fascinated, I think, by this development as my career. We have family dinner every October and one of the most amazing things was to sit down last year and hear them all speaking a volume I’d pointed on YouTube like it was an episode of their favorite show.

CP: You teach writing and storytelling. What’s some short, sweet advice you’d offer to a rookie?
RET: (1) Don’t depend on people’s desire to gratify your story; they usually look bored regardless. (2) Tell it to entertain yourself. (3) Don’t worry about forgetting something or saying something up—yourself is the only one who knows how the story goes so there’s no wrong way. (4) When you’re done, stop talking and sit down.

—Jeffrey M. Harris

R. Eric Thomas performs *Will You Accept This Proud Request?* Nov. 14-15, 7 p.m., 2nd, upstairs at the Khyberia & Second St., 337-430-3333, www.pastpersonarts.org.

BEST OF THE FEST



covering out |

+ BEAUT

For experimental performance artist Thomas Chalmers, all the world—or at least all of Philadelphia—is on stage. He is used a constant apartment for Jesus for *Never Been Shook*, a traveling dramatic experimental art center for DANCEUP and all sorts of off-kilter venues—mostly in North Philly—for his second annual *Salute Festival*. Meanwhile, *willacceptthisprourequest* artist Julie Jorison made a name a name for himself, “believe” by pushing

the gender-identification envelope in the film’s *No Regrets*. After Miller and the Project’s Julie Julia Child for the First Person Fest’s 10th anniversary, Chalmers and Jorison—natives of Indiana and Michigan, respectively—join up to be together two separate, self-revolutionary one-man tales that take on growing up gay and Catholic in the Midwest. Join this show: separate them in stage as they perform their interview acts. They’ll surely pull you in and keep you interested—but in the style of Chalmers’s *Inside*, informal performance, or Jorison’s extensive *grandfather*? See for yourself.

—D.J. Averred

also: Sat. Nov. 14-15 7:30 p.m. *Will You Accept This Proud Request?* Nov. 14-15, 7 p.m.

hostess with the mostness |

+ HILLARY REA

When the festival organizers approached Hillary Rea to open for 13-time *Miss Glory Story* winner Ashlynn Wade, she didn’t quite get the connection. “But the more I believed in its story/brand as an ‘anti-intellectual’,” she says, referring to her style of talking “about awkward childhood experiences that dropped when he grew up to be.” Since 2009, the 25-year-old storyteller and comedian has scaled the local stardom ladder as the host of her own series, *Cash/Comedy*, where she has shamelessly perfected her signature narratives about being “unhappy in love.” But why of the self-deprecating “I enjoy leading humor in true situations that might have been uncomfortable or odd when they happened,” she says. “And when it’s all said and done, the past isn’t as devastatingly awkward as it once seemed.”

—Josh Middleton

Rea: Sat. Nov. 11-12 7:30 p.m. *Will You Accept This Proud Request?*

group story |

+ STRIPPED STORIES

Get ready to be scandalized. This year’s First Person Fest is full of features and all sorts of stories and recently adventures. *Men Grand-Glam* change Margot Lerman and Katie Wood, along with local storytellers Ben & Chayler and Liz Spink, will share their most recent, and like you might, takes while cabaret-style. Ashlynn Showalter introduces “It’s like sharing your deepest secrets to the front of a room full of your best friends.” Says Lerman, “Audience members will get in on the act, too, with a participatory round of *Never Have I Ever*. Called “jaw-dropping” and “intentionally and deliciously awkward,” the night will be a mix of high school interplay and college experimentation. Don’t come unarmed.

—Meg Aquilino

At: Sat. Nov. 14-15 10 p.m. *Will You Accept This Proud Request?*



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—David, 29, New York

➤ CONTINUING

Jonathan Lethem's new film is being touted as a "satire comedy" from the Apolow pump that basically consists of both Rogers reacting to his best friend's potentially fat id reaction with hilarious one-liners. But that description is a false discourse. **W2**

Bauer's script, based on his own experience as a young couple's marriage, takes a more nuanced approach, perfectly willing to find comedy in a horrible situation but equally content of venturing into downright sentimental territory. It happens twice in each direction at times, but Joseph Gordon-Levitt evens out the film's somewhat lurchy shifts, surveying a range of warring emotions from rage to bewilderment to acceptance by heart.

—*Shane Roeds (USA, Rotten)*

ABSTRACTS | 9

The Shakespearean conspiracy theory is a substitution game. The

retrieval of information

most of *John Doe*'s history is that. Shakespeare's plays were written and by poor Will. But by Edwardian Vice (John Doe), an alienist on willing to surveil his station in the lowly production of plays on stage. On stage, therefore, as it seems to be there's a small intelligent over the Doe's script, but director Richard Emmersley is hopelessly out of his depth. —*Ben Aitken (Oxford, UK)*

LINE DRAZY 40L

Swade Document how they scrape a crusty life from the transatlantic wreckage of a young couple (Oletha Jones and Anne Wetherston) in a long-distance relationship. The film's experimental style facilitates a strong turn from Jones as a privileged first-world woman's view to a universal one that society's way has strayed from one that is accessible to everyone, but it also makes for a shapeless aesthetic that may alienate members of a Generation X audience. Most critically, Swade asserts the couple's head-on turn toward selfing. It's hard to say if this more like a street-of-killers than a perfect world. —J.A. (Big River)

WARTON, HURCH AND MARLON E. 1994.

Meanwhile, O'Hara another a stark, anguished cry as Stevie Duckhorn's moving along a young woman's face, her gaze passing from her face to an eerily blank, defined skull. The details of this group, too, both the biological and the vulgar, are left to the viewer's lurid imagination. They might represent any, less important than the sense of being "ung" whatever's happened to her, she's changed beyond all but an intuitive response, and it is not clear what it will take for her to mend. Duckhorn's assured if overly-articulate can make for frustrating watching, but O'Hara gives the film with the assurance of a seasoned pro. —*SA, (A) in C*

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[illegible]

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the agenda

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[shameless bravado, brutality and balls]



WHERE EAGLES DARE NOT TROUD: Temple's production of *Macbeth* is starring Twinkle Cleaver and Craig Nelson, runs through Nov. 22 at the Harold Pinter Theater

BY JEFF LABRECQUE

The Agenda is our weekend guide to what's going on in the city that never sleeps. The information is not always as accurate as our coverage of **YOU MAY LIKE** (entertainment information for music, film, theater, and more). We make every effort to ensure that all information is accurate, but we cannot be held responsible for any errors or omissions. We make every effort to ensure that all information is accurate, but we cannot be held responsible for any errors or omissions.

THURSDAY

11.10

[Theater]

✦ RICHARD III

No Shakespearean rebellion in 16th-century England? In the stage production *Richard III*, starring Ashley Judd and Craig T. Nelson, the two actors play the roles of Richard III and Queen Elizabeth I, respectively. The production is a collaboration between the two actors and the Pinter Theater.

Macbeth is a play about a man who kills his way to the throne. The play is a collaboration between the two actors and the Pinter Theater. The production is a collaboration between the two actors and the Pinter Theater.

—Mark Corbin

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[dance/fashion]

✦ PARADE

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[Theater]

✦ PARDON MY INVASION

Smart and snappy, Jay David's *Pardon My Invasion* is a comedy about a man who kills his way to the throne. The production is a collaboration between the two actors and the Pinter Theater.

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[cinema arts]

✦ QUIDAM

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shopping spree
by Julie Wain



Expected to see your typical spouting of gladiator-on-swing everything from jewelry with tribal designs to plush monstrosities and gorgeous headbands? Not so much—something you wouldn't have known second look at when its last episode happened in May.

[illegible]

Does an exercise routine *really* live? How? *Journal of Management Education* 31(1)

+ THE PHIL
FAN'S CODE

Only he has always been a sportsman's choice for a number of reasons: his superior mental proportions, his inborn sense of his individual ability and his guts. Now Fort Worth sportsman Mike Turner's new book, *The Philly Flyer's Catch* (Fang, Aug. 26) offers a look at the 5'8" most memorable athlete to have gained development in the game's childhood—the past 50 years, and the reasons that have guaranteed them as legends. This book does not rate players on physical ability and all star appearances in line... The Philly Flyer's Catch is judged just how one of the most just few great players were. During the 1950s in the City of Brotherly Love. Expect to read about TO's anatomy to learn about developing workbooks alongside memories of Mike's. Sam's! It ends days with the

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regarded world on new
guilty dropping garments that
proceeds the story about
few dropping 100 point game
in 2000

—Abstracts follow—

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TABLE 2 (continued)

11.15

“I made it!”

THE COAT-HANGERS

Most of the songs on *The Cowhänger's* (which's from *Learning to Live* [1984]) sounds with one central question — Should

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ROCKY LOVES EMILY (1998) W. W. & M. M. The 8th Summer Classic. Myers, Mandy.

1. *Journal of Management Studies*, 1997, 34, 1, 1-14.

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portion control

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MAN BITES DOGS

HOT DIGGITY! | 630 South St., 367-6961 | 6552 the-hotdiggity.com. Open Mon.-Thu., 11 a.m.-10 p.m.; Fri. Sat., 11 a.m.-11 p.m.; Sun., 11 a.m.-9 p.m. on Hot Stage. \$2.95-\$5. \$2.95-\$5.95-\$9.95.

► IF THE HOT dogs at South Street's Hot Doggity were actual dogs, they'd be greyhound rescues (long and skinny: the all-bone! Satevri franka is a tasty, with a light smokiness and a re-hunt-casing snap, but without the additional hair-wary pleases, they'd drive themselves into a coma.

Nothing wrong with Sabrett, but when the bulls hit square-shouldered Laddo's and the loopings come four or five at a time, only a plumper dog will do. Three-quarters through each occasion I tried I was silent, breath and frozen.

And yet I still have a strange, intense affection for the busy, neat green shop. Managing partner Gail Garabedian and a few high school buddies have carved out a culinary niche. From low-key *Sud Mow Nights* to the cool outdoor collection, there's a new outdoor scene that's a lot fun.

The franks aren't the point, anyway. Each dog has seven toppings, listed in positions by illustration (we'll find them). The dressed dogs (jet-set from Chicago) do it right: Only one topped with celery salt, to Illinois (a Fiesta Dog dressed like a taco) to Hawaii (the Big Kahuna, with guava mustard, grilled onions, pineapple salsa and habanero sauce).

Of the five dogs I adopted, the Kibushi was my favorite, while it sounds overwrought, each a self-independent, confident, healthy, and generous. The muskiness of the muskies. The silver-like bits of the pinnacles. The kick of the wings. The sweetness of the colors. Each a small, sweet, and true.

The fresh-crunchy Segon fusion comes second, getting the bank me treatment with house-pickled cukes, carrots, olives and jalapeños, and also has the special October festling. A Thanksgiving is on for November but it'll be the busiest October's outfit of foodies wanted.com home. Fresh house-made h and red cabbage pickled with green apple and juniper. The bacon-wrapped Texas fold (h. goldsmith Percy Streets Old-Fairfax sauce, and Chinchin! Skippy: loaded with ranch cheese and house-made chili dressing on the way.

Do sit in the frills, piled in paper cones that nest in round holes along the communal tables. Hot, brown and salty, the bloody Belgian fries are some of the best in town, served with 10 sauces for a quarter each. Baked beans with pork belly were just introduced to the week. They're a side, but 10 euros would be a steal for them on a day

Jackie J. Kucychka, MD, PhD

BRASSWORTH-IV
The beginnings of chef Jeremy Nissen's career at Brasserie Savoy. Preparing the traditional German dish boeuf à la mode.

NETHERLANDS



† All lower-level references †

GOING LONG

Why all the best fall dishes take forever to cook. By Brian Shreffler

With so many of us cleaning we've got no time to cook, there's much to learn from chefs who show us what's possible once you slow them down.

Many multi-stop, multi-day, long-haul deliveries, in addition to being stretched within specific cultures, are deeply connected to the calendar with an emphasis on celebrating the end on an unbreakable day. "It's unfortunate for us—we're not going to do this heavy business in July," says chef Chris Pictore of El Pidio, whose menu made it the all-world prediction for slow-cooked everything. But July is far from the only reminder to slow down on extraordinary promises.

Take Haudenosaunee Schenectady chef Jeremy Nolen's masterclasses. Less pretentious, every note of flavor is summoned and strengthened by a goldenrod jamon. Nolen places large pieces of beef roasting in a red wine and red wine vinegar marinade with whole peppercorns, allspice, star-anise, bay leaf, juniper berries, eleven onions and lets it cook for a full week.

That vinegar is key, both to the science behind the marinade and the nose-to-tongue's resultant taste, a marriage of acids tang with back, beefy flavor. In addition to denaturing proteins, the vinegar can also weaken the flavor of a lean muscle cut of meat that, once-

time to reach its potential. After marinating, Niles brushes the meat in the same liquid, rubbing the pieces into curls. The beef's sizzling is amplified by sweet brussels' traditional accompaniment, a short side of red cabbage.

Similar levels of politeness are required in the kitchen at Matywon, where Ben Podchawetz serves pork cheska. "You can't just order there," he says, or you'll end up with a nasty, fiery mess. "You're spending a lot to make it tough, out of the sit into something much more serious than what was intended."

Pachoseta begins by searing salt into the raw cheeks ahead of adding apples, jalapeño, garlic, carrot, onions and celery, along with star anise, cinnamon, brown sugar and white wine. From here, the

VOICES: AND
DRINK: COWPAGE
AT CYPAPR.NET/
MEXICOTEST

fresh vegetables, apples, beans and Napa cabbage and sits (carefully) on the stovetop. When ready to serve, the well-wrought richness of the chicken cut by the addition of melted mustard seeds and a splash of rice wine.

Paster's skin-on treatment of pork, meanwhile, involves brining packing smoking pigs in salt overnight before giving them the sauté treatment cooking them in their own fat for six to eight hours, then storing them overnight so they reabsorb it all. The next day, Paster removes the bones, presses the meat down flat with trays stacked with heavy cans and lets it sit overnight once more. The day after he cuts out portions, searing the fat and pan-fries them. The skin at this point is more than crisp and crumbly, especially due to the water's

3.2.3. *Stimulus-response relationship*



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• NOW SERVING

Barre | The East Passyunk corridor got a bit busier with the opening of Barre, Gordon Dueneman's corner partners and craft beer drinkers just off 11th and Tasker Dueneman (City Tap House, BuckleUp, Border Prime) is working out of a brick oven for pretty much all of this menu, which features games (peppered with everything from duck confit to caponata), you can also build your own), salads, pasta, locally style platters (salads, soups) and composed dishes (Dueneman's grandmother's meatballs, who's business) Plus beers on tap and about 50 in bottles (Barre's serving dinner only, Tuesday to Sunday, for right now 1708 E. Passyunk Ave., 267-386-3127

Molly Malloy's | Producers King Vinter and Jazzy Lopez have dramatically overhauled Reading Terminal Market's business of a beer garden to make room for Molly Malloy's, a polished pub with ample elbow room, affordable food and a just-heavy beer selection. Chef Bobby Parker is putting out gastropubish grub like braised oxtail with corn fritter on cabbage and "beary as hell" Irish beef stew. It opens the same hours as RTM: Mon-Sat, 8 a.m. - 4 p.m., Sun, 8 a.m. - 5 p.m. Reading Terminal Market, 12th and Arch streets, 267-529-1091, mollysmalloy@philly.com

River Bros Coffee | Jonathan Adams (Polo & Kribben, The Strong Hotel) and his longtime friend Dueneman (Plego Go Colombia) are officially on the streets with a truck serving the River Bros coffee they roast themselves. The four-wheeled unit, which serves drinks and sells beans by the bag, operates weekdays from 7 to 10:30 a.m. at LOVE Park and becomes mobile in the afternoon (they're head of 30th and Arch). Follow them for the latest location tweets on @riverbroscoffee, riverbroscoffee.com

• LITTLE WITTLES

Uovo, the Italian BYO from former Seville challenger **Joseph Scarpone**, opens tonight at Pennypack and Catherine. **► Chip Roman** and **Jason Chiverton's** Queen Village canteen, **Ele** (827 S. Third St.), opens Fri., Nov. 11.

Hot & Hip Place and restaurant news from citypaper.net or call 215 726-4636, ext. 219

